à Monsieur Albert W. Berg.

THE
METEOR
Grande Galop

pour le

PIANO

par

H. A. Wollenhaupt.

SOLO 7½ DUET.

Op: 56. 7½

Boston
Published by Oliver Ditson & Co 277 Washington St

Firth. Pond & Co	J. Church. Jr.	Beck & Lawton.	C. C. Clapp & Co.
N. York	Cinn.	Philad a	Boston

Entered according to act of Congress A.D. 1860 by O. Ditson & Co in the Clerks Office of the Dist. Court of Mass

F. W. Siegel, Leipsic.

1860
Wollenhaupt

17438

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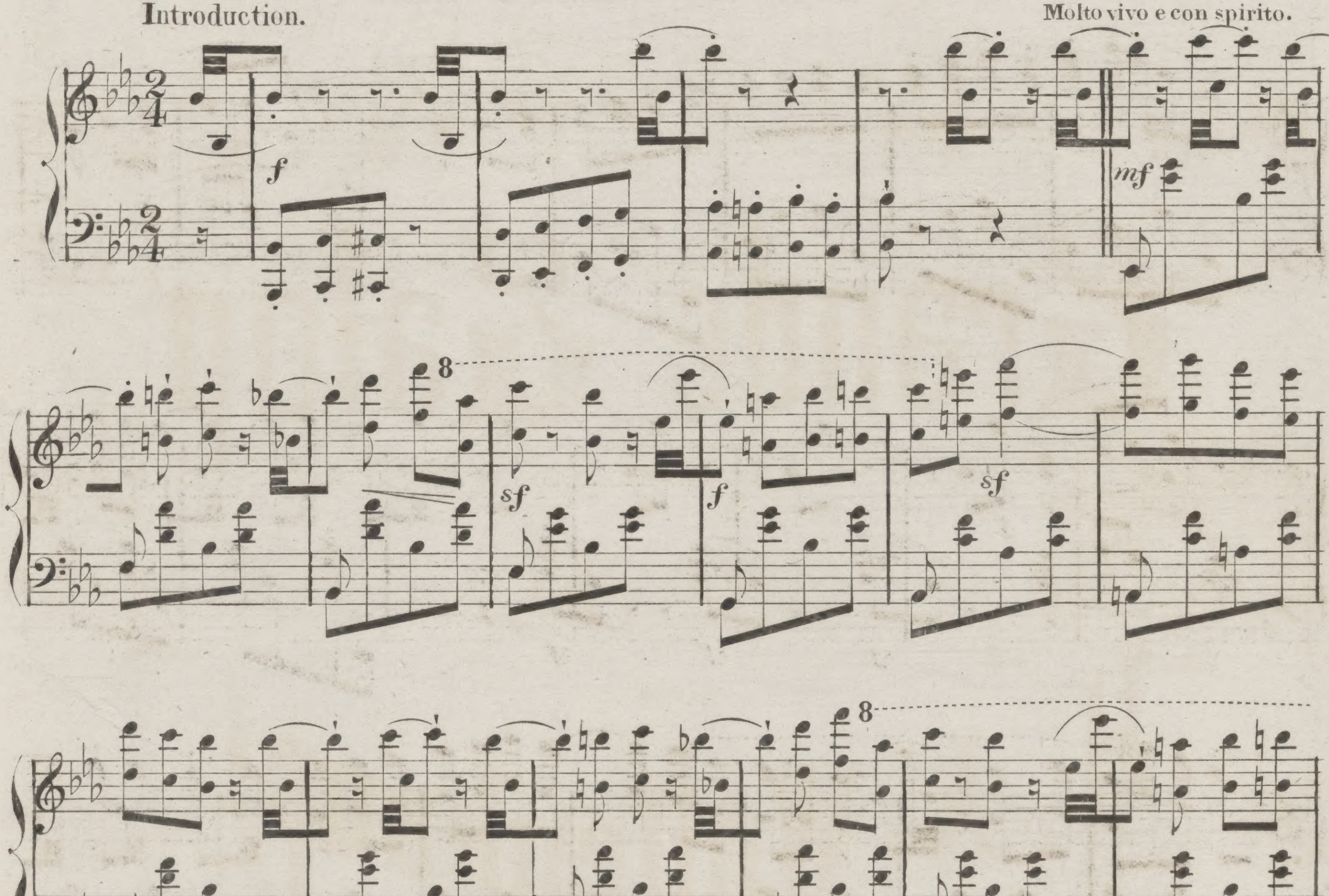
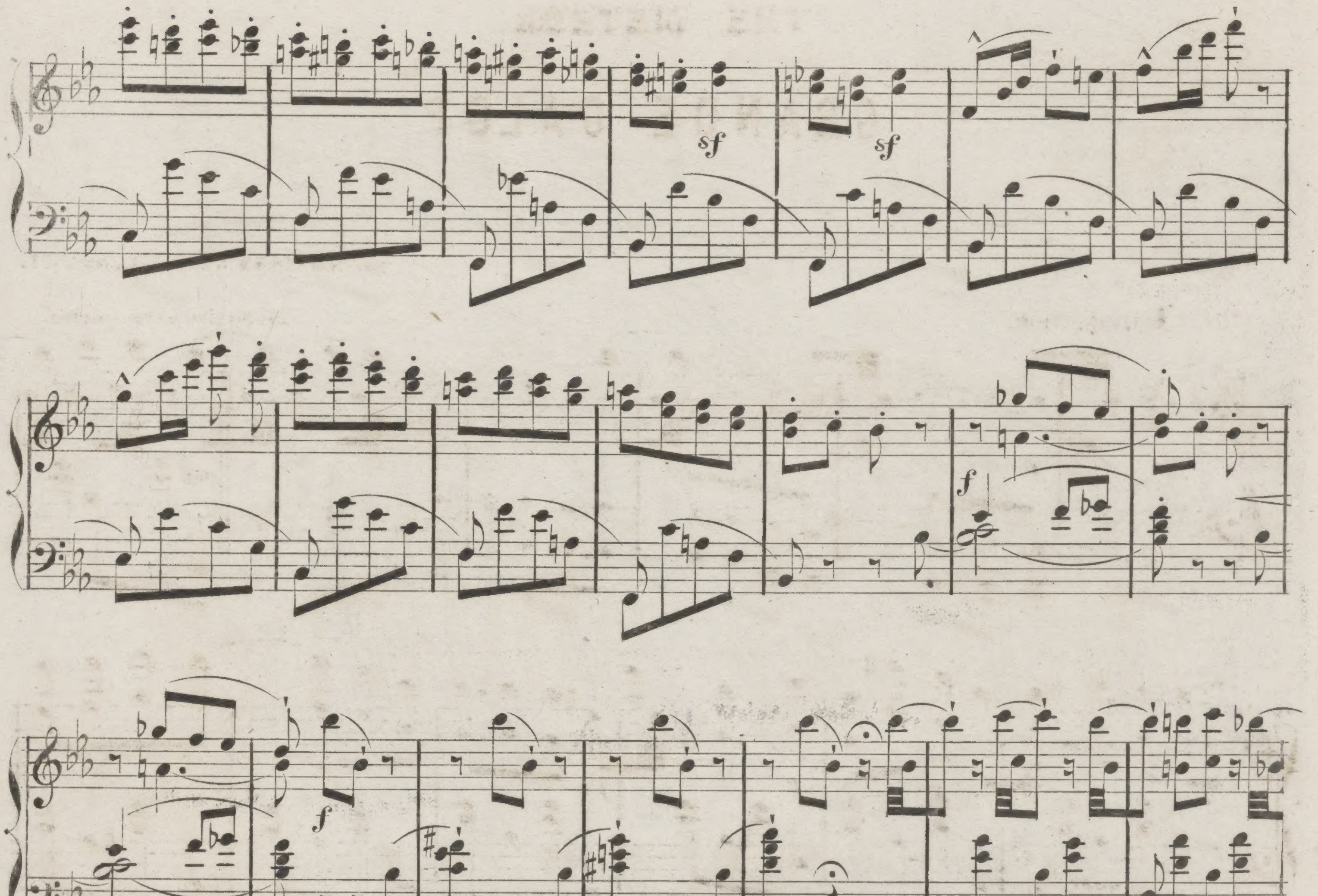
THE METEOR.

GRANDE GALOP

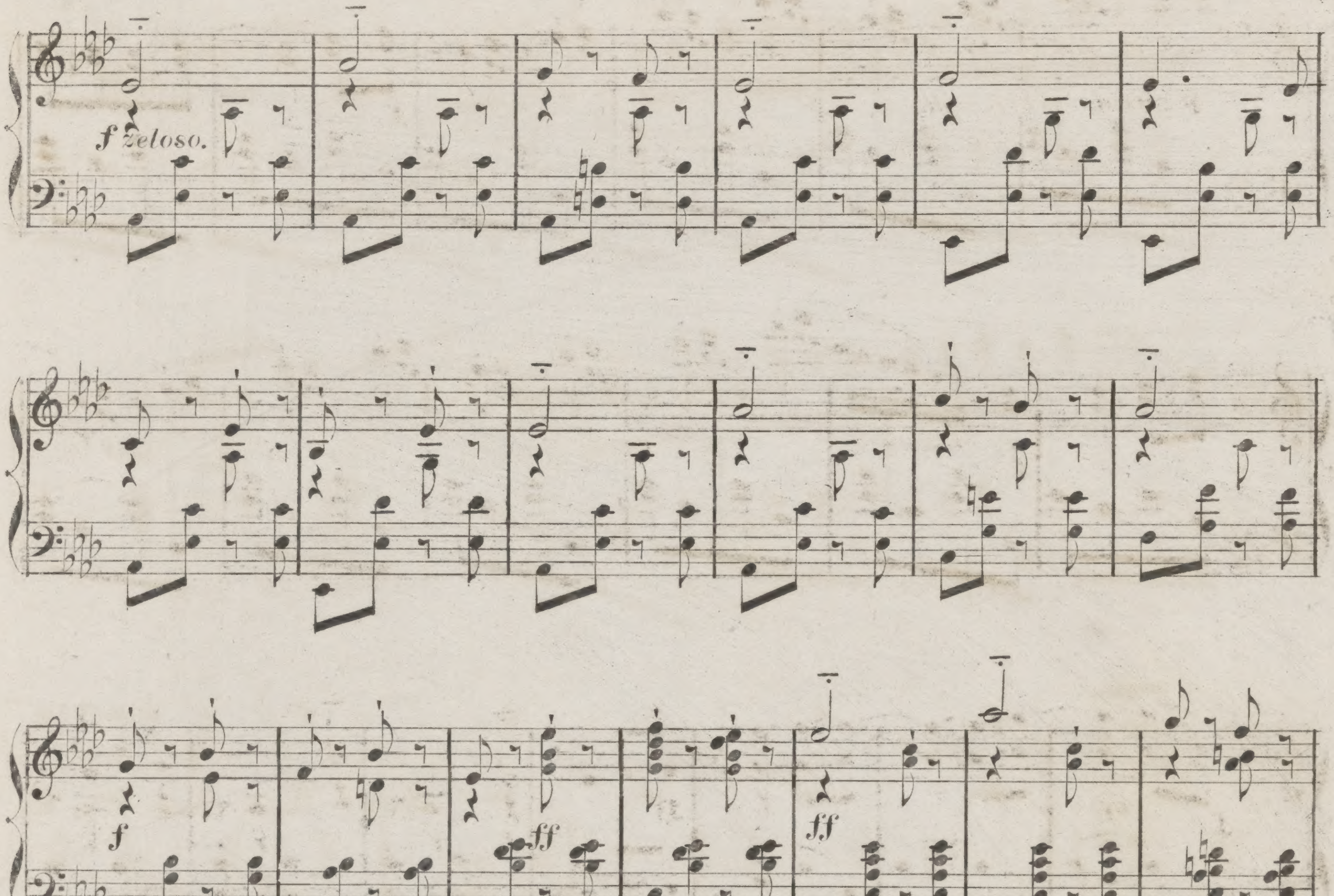
compose

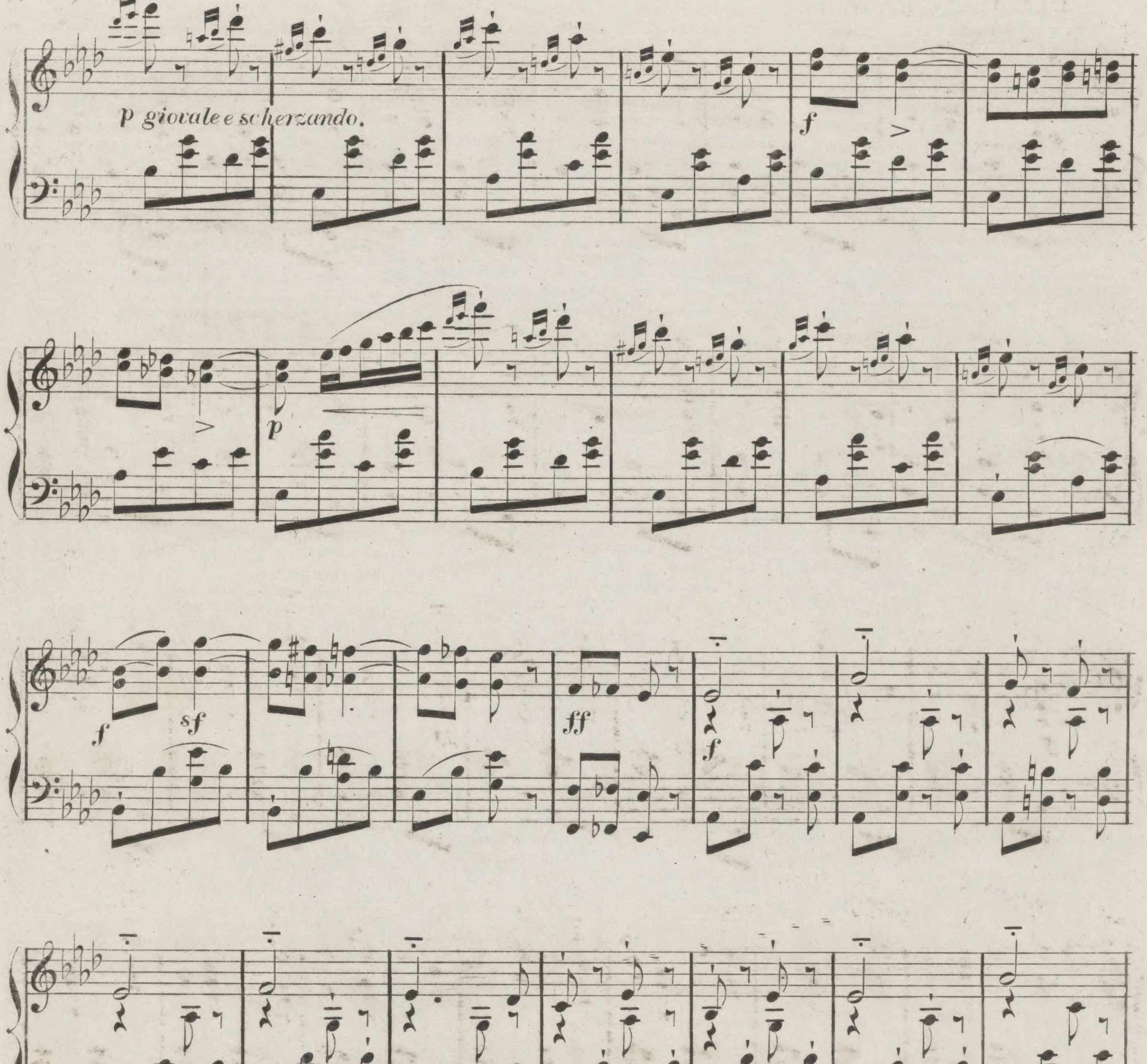
Op. 56. par HERMANN AD. WOLLENHAUFT.


Introduction.
Molto vivo e con spirito.
f
mf
8
sf
f
sf
8
8
con leggierezza.

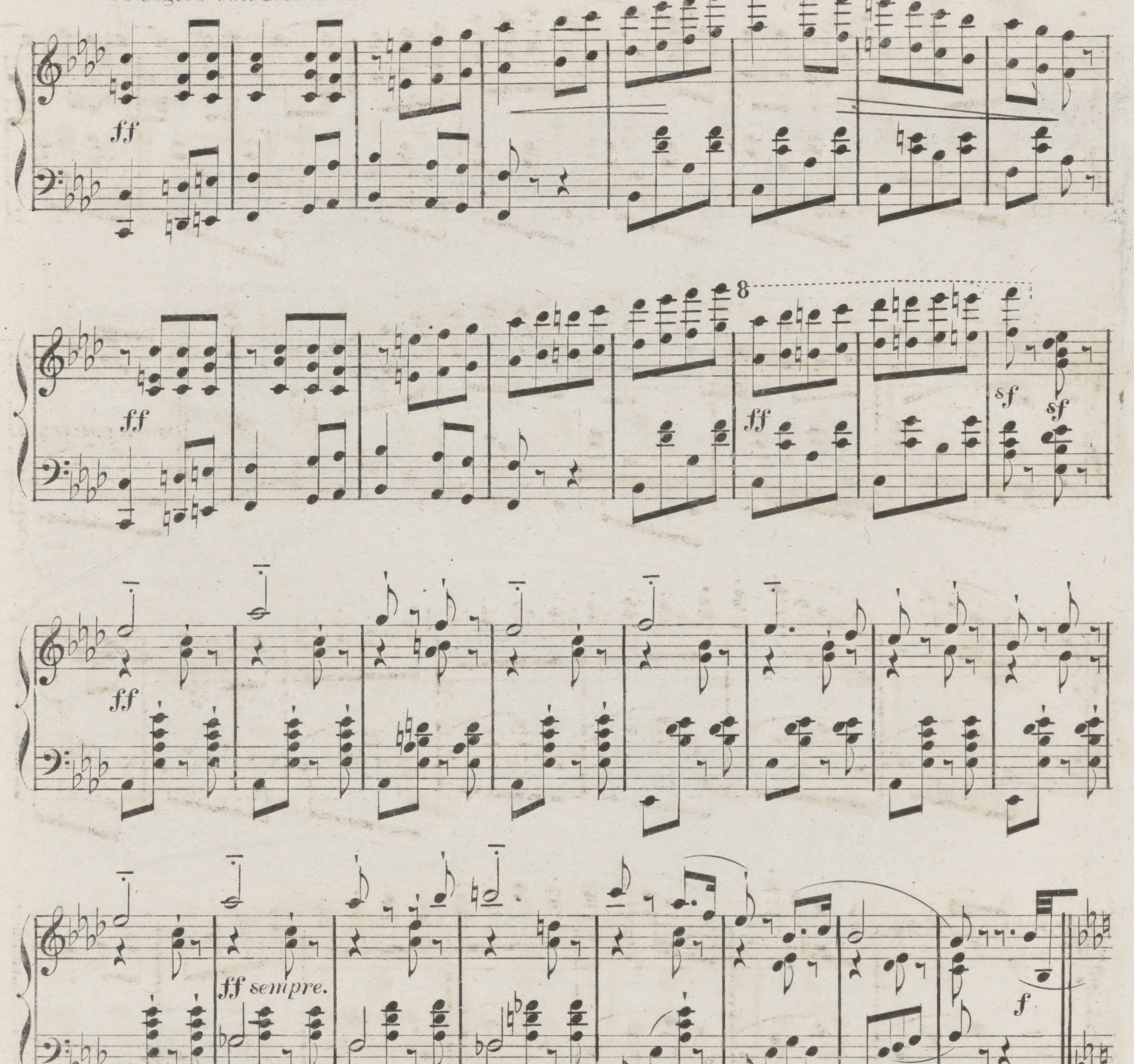

sf
sf
f
f
sf
sf
sf
8
8
sf
sf

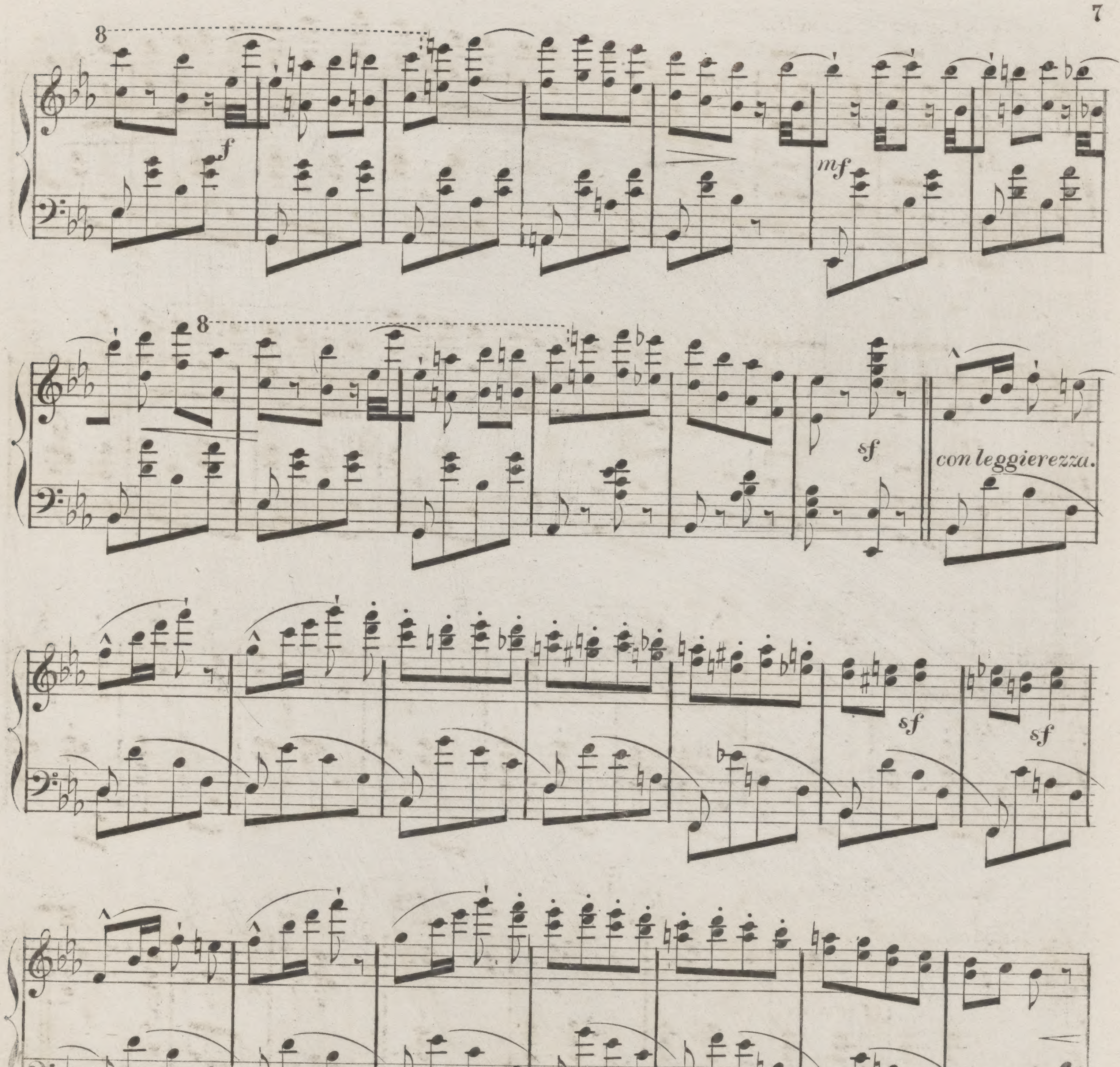
La Melodia ben marcato.

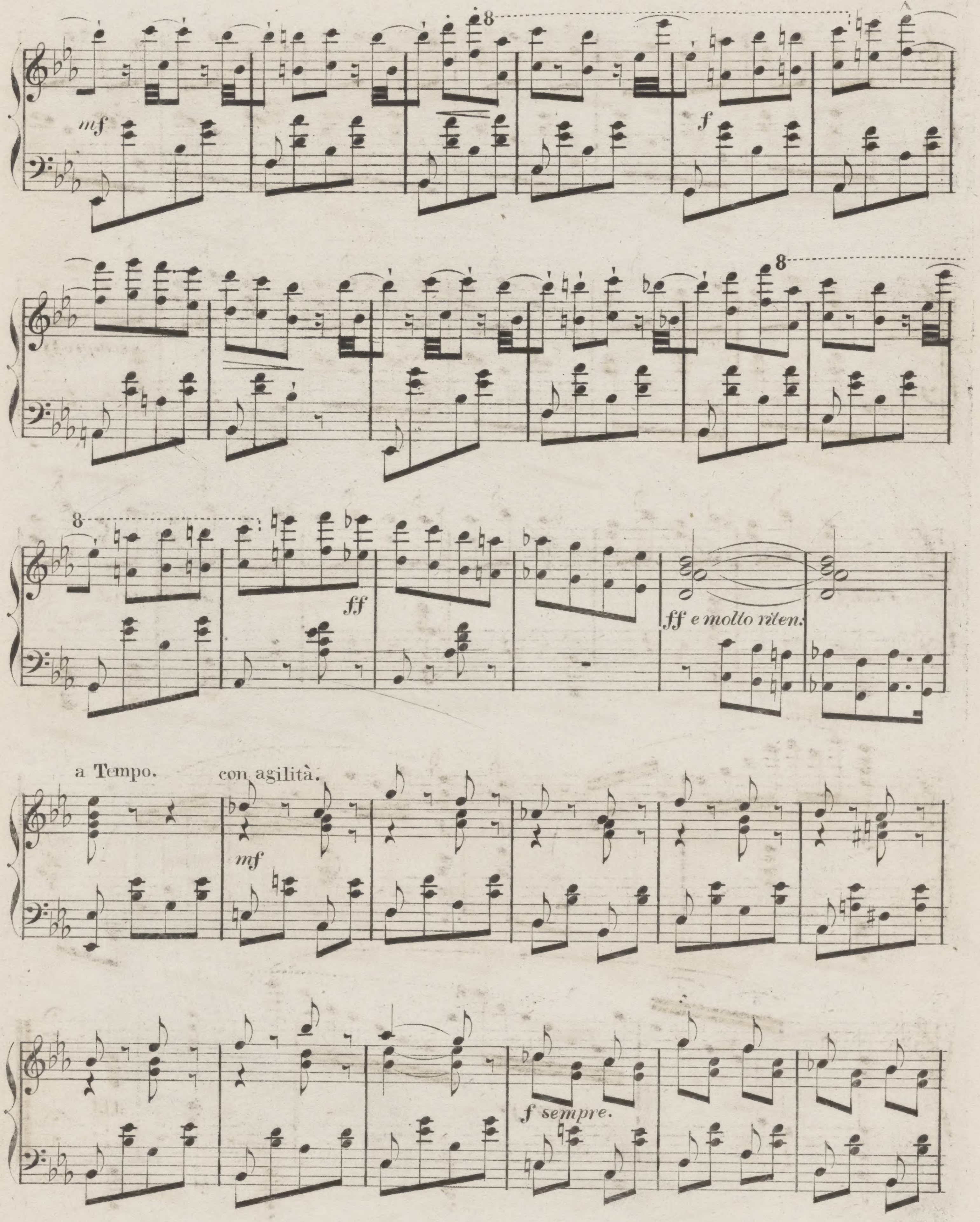

f zeloso.
f
ff
ff
ff


p giovale e scherzando.
f
>
>
p
f
sf
ff
f
sempre f
sempre cresc:

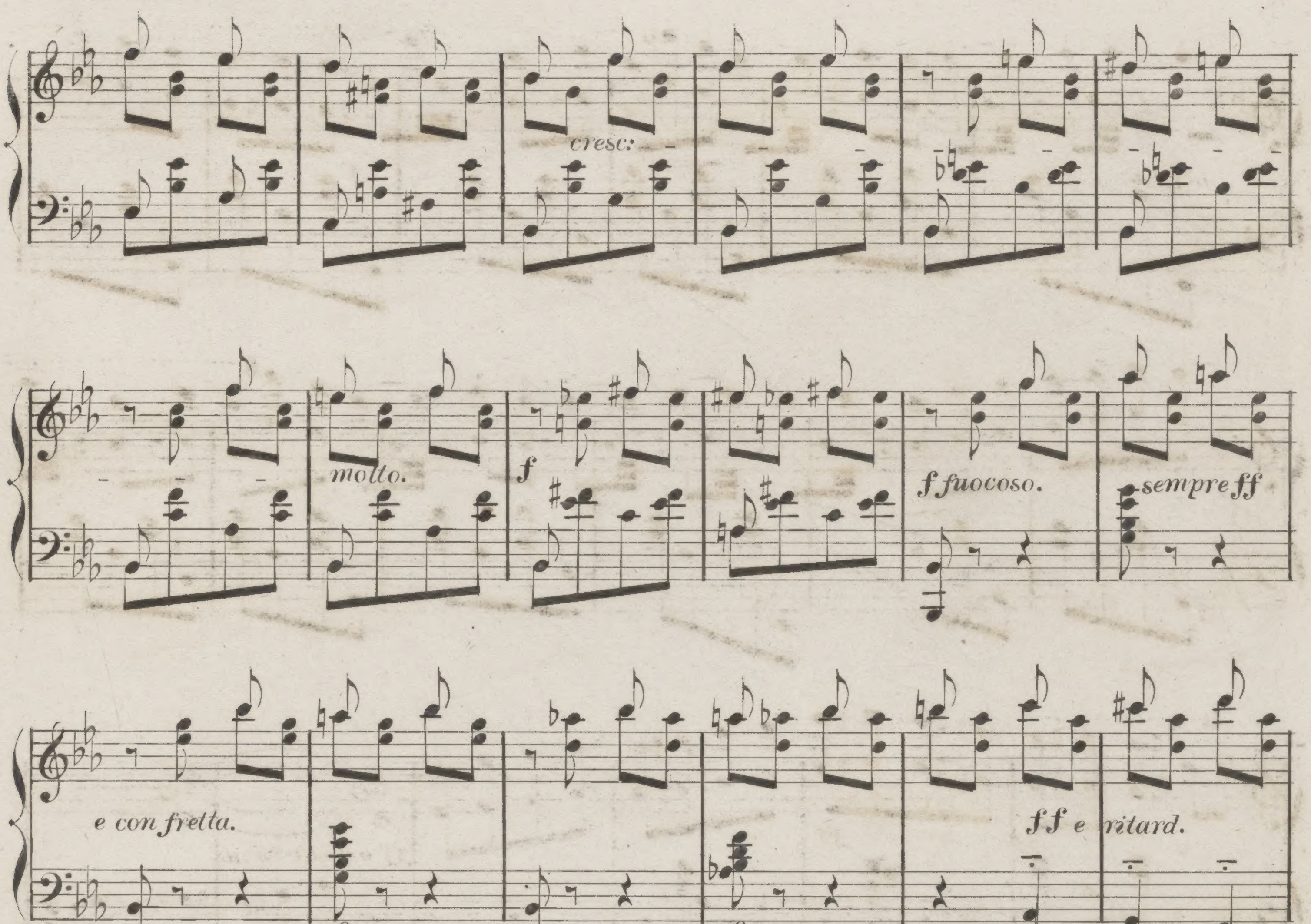
Energico con fermezza.


ff
ff
8
ff
sf
sf
ff
ff sempre.
f
Tempo 1º
mf


8
f
mf
8
sf
con leggierezza.
sf
sf
sf
sf
sf



mf
f
8
8
8
ff
ff e molto riten.
a Tempo.
con agilità.
mf
f sempre.


cresc:
molto.
f
f fuocoso.
sempre ff
e con fretta.
sf
sf
ff e ritard.
a Tempo.
f
sf
sf
3
3
7
7
8
sempre ff
sf
fff
Pearson.

SURPRISINGLY BEAUTIFUL

SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

Vocal.

Dinna Chide. A*b*. 3. E to F.
By *August Mignon*. 30

"Oh! dinna chide the mother!
You may not have her long.
Her voice about your baby rest,
So softly crooned the song."

Margaret Sangster has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.

My Donald is lang at the Fair. A*b*. 3. d to F.
By *Luscombe Searelle*. 40

"In the morn' he had past, so blithe and strong,
A driving his flocks to the town;
And he said from the hill, she should hear his song,
Ere ever the sun went down."

The companion, (after many years,) of the "bunch of blue ribbons" song. But Donald brought her better than that, the gold for the wedding. A beautiful ballad.

The Maiden's Secret. D. 4. d to F.
By *Arthur G. Fisher*. 40

"I told it the mayflowers on the way,
And they did not keep it true.
Oh, meadow path! Oh, meadow path,
That leads to our greenwood shade!"

Wonderfully melodious, and every way effective and charming.

Love Fancies. Words by Owen Meredith.
B*b*. 4. d to g. By *August Mignon*. 30

"I do love thee, love, believe
Twelve times dearer, twelve hours longer;
One dream deeper, one night stronger,
One sun surer; thus much more,
Than I loved thee, love, before".

Wonderfully pretty fancies!

The Difference. Waltz Song. Words by Mary Mapes Dodge. A*b*. 3. d to a.
By *F. Korbay*. 40

"Oh, little cared I for the stress of the weather,
So Robin and I could whisper together."

Thanks to Mary Mapes Dodge for good waltz words. One likes to waltz in good company.

The Motherdie. (Words by C. W. Russell.)
E*b*. 3. E to g. By *Heinrich Neal*. 35

"Stately and pleasant with silvery hair,
Sitting so quietly in her chair,
Working or writing, ever serene,
The mother shall e'er be the household queen."

It was well thought of, Mr. Russell, to write these beautiful words. It is hoped that very many will sing them, and come out with emphasis on "God bless the Motherdie!"

I once had a sweet little Doll, dears. (Two songs written by Chas. Kingsley.) A*b*. 3. E to F.
By *E. W. Nevin*. 30

"Her cheeks were so pink and white, dear,
Her hair so charmingly curled."

A nice song for the little girls, who are not often remembered in this manner.

Fisherman John. E*b*. 2. b to E.
By *J. H. Elwood*. 30

"We think of what lovers we not love,
And dream of what life would be,
If only Fisherman John loved her,
And Fisherman Jack loved me."

Well put, and a very taking ballad.

Remember me, Love, in your prayers. Song and Chorus. D. 3. d to E.
By *Edwin Christie*. 30

"Far from my home,
Far from my love;
Here among strangers and cares:—

The best way, in such circumstances, is to sing off the cares, and remember that—"

"—— my darling is true,
And remembers me still in her prayers."

Only a Dream. E*b*. 3. E. to F.
By *Herndon Morsell*. 30

"'Tis gone, like a tale that is told, Love,
Like a dream it hath fleeted; although
'Twas only a year ago, Love;
'Twas only a year ago!"

A song of true hearts that should please more than a fleeting year.

When all the world is young, Lad. Words by Chas. Kingsley. A. 3. E to E.
By *W. Nevin*. 30

"Then hey for boot and horse, lad,
And round the world away,
Young blood must have its course, lad,
And every dog his day."

Charles Kingsley was always young, and this is one of his vivacious songs, with just the music for it.

Instrumental.

Dreaming of the Past. (Traume der Vergangenheit.) F. 4. By *H. Riegelman*. 30

The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of springs and arpeggios; which, however deftly ornament the music, and make an entertaining piece.

Incognito Mazurka. F. 3. By *Otto Gunnar*. 35

Very graceful, and though "incognito," we cannot be long in company with it without perceiving its beauty.

Charming. Gavotte. E*b*. 3.
Le Thiere, arr. by Mullaly 35

The title, outside, is Charming Gavotte, and inside it is "Gavotte Charming." Take your choice. Both are perfectly descriptive of the character of the piece.

Suburban Waltzes. 3. By *Harry Harper*. 50

Four good waltzes, with the usual Introduction and Coda. No one can foretell the future of a new set of waltzes; but the prospects of this set are bright.

Potpouri, from the Queen's Lace Handkerchief, by Strauss. 3. *Arr. by Le Baron*. 75

This cannot be anything else than good music, and there is considerable variety, as there are 20 different airs from the opera.

Dream Faces. Waltz. A*b*. 3.
By *W. H. Hutchinson*. 35

The melody of "Dream Faces" has become a favorite, and in waltz form is very agreeable.

Don't stand still March. E*b*. 3.
By *Carl Gaertner*. 30

In a well-played march there is a power which says,—"don't stand still," and as a rule, there are no quiet feet on the street when the band passes. Good name for a fine march.

Lillie Waltzes. 3. By *Clarence Sternberger*. 75

The proof of a dance is in the dancing thereof, and the proof, in this case, will be quite agreeable, and the set will be pronounced all right and inspiriting.

Country Club Galop. E*b*. 3. By *M. D. S.* 35

Nothing countrified about this sprightly galop, which will do for rurality, suburbity, and city life, and be good everywhere.

Angel's Evening Hymn, (Hymns du Soir.) Morceau de Salon, E*b*. 4.
By *Carl Bruche*. 50

An instrumental "song of the angels," of much beauty, with a simple, rich melody and graceful ornamentation.

March Militaire. C. 3. By *Ant. Mazzarona*. 30

A march that will be a favorite with players that are moderately advanced. The drum-beats, the arpeggios and the running passages are well contrived, and keep up interest to the end.

Sly young Miss Polka. F. 3. By *Carl Bruche*. 30

If young misses will be as prettily sly as this, let them, by all means! An unusually pretty polka. Will please,—immense—sly.

Secret Love. Illustrated Title. 4 Hands.
G. 4. *Resch. arr. by Dressler*. 40

Quite elegant and complete in its beautiful form, and excellent for duet practice.

Banjo imitations. D. 2. By *J. W. Turner*. 30

A simple trick of imitation piece; quite pleasing to young players.

Robin Adair. Variations. C. 3.
By *J. W. Turner*. 40

Neat and musical variations, reminding one of the very enjoyable ones once so prevalent.

Vesper Hymn. (Var.) F. 3.
By *J. W. Turner*. 40

An old favorite, simply varied.

Alice. (Var.) B*b*. 3. By *J. W. Turner*. 40

Beautiful and favorite song melody—deftly varied.

Meditation. Valse Melodie. (Spring Flowers.)
A*b*. 3. By *Frederick T. Eustis*. 35

The difference between a Waltz and a Waltz Melody seems to be, that one is danced to, and the other may be a quiet, meditative, almost nocturne—like affair, retaining the waltz form. So keep your feet still, and enjoy the tasteful and impressive changes of this melodie!

HOURS OF PLEASURE.—Instruction and Recreation for Juvenile Players. 12 Nos.
By *Le Baron, each*, 25

Mr. Le Baron has a special talent in the nice arranging of popular music, and a set on which he has exercised his judgment and taste cannot fail to be a valuable one for teachers and scholars.

No. 1. Beggar Student. (Millocker.) C. 2.
" 2. Gavotte Stephanie (Czibulka.) G. 2.
" 3. Prince Methusalem Galop. (Strauss.) C. 2.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, B*b*, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters is below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

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